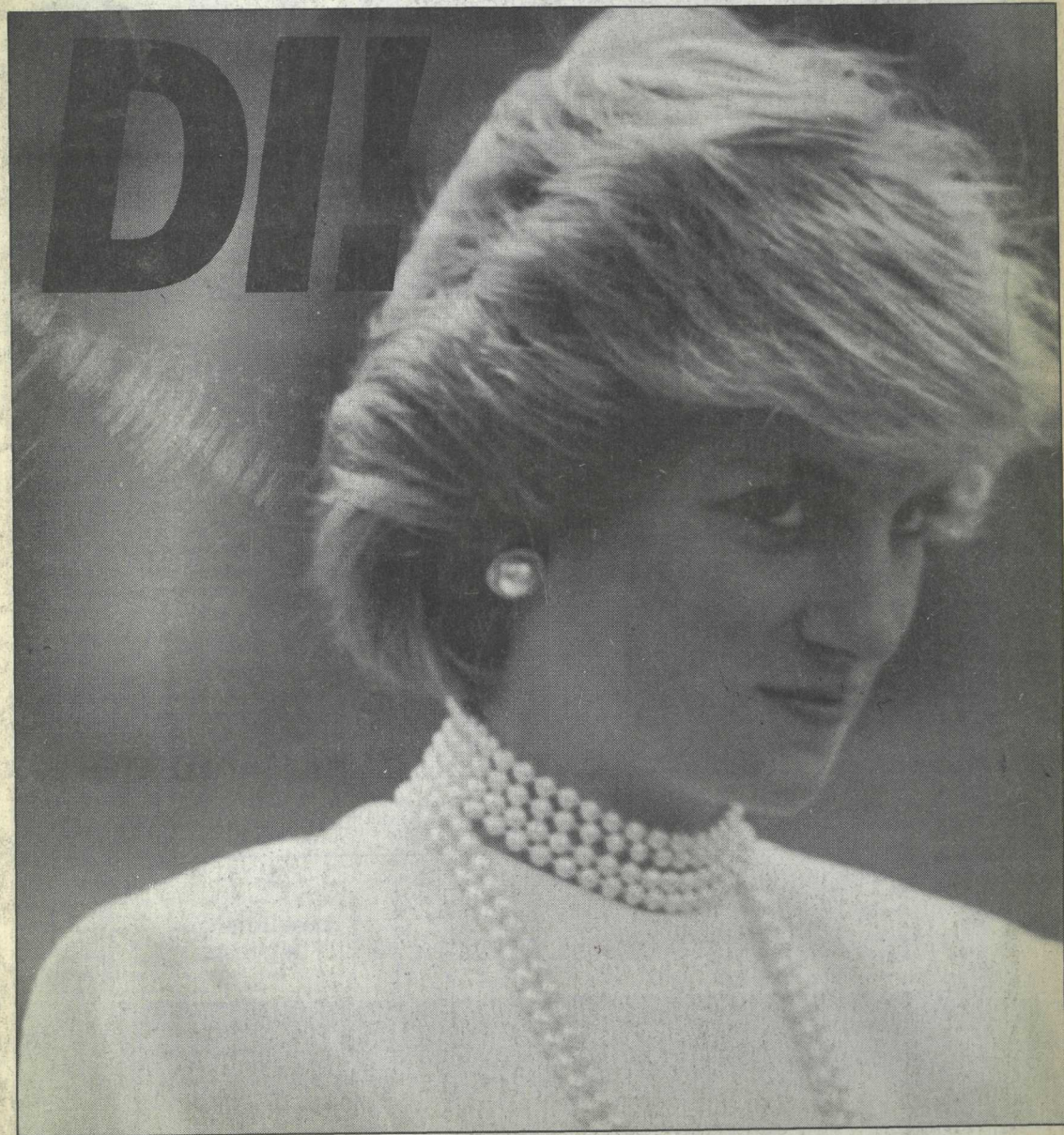


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# DISCORDER

That Magazine from CTR fm102 cable100





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JUNE 1986

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# DISCORDER

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June 1986 • Vol. 4/No. 5

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Photo: Bill Jans

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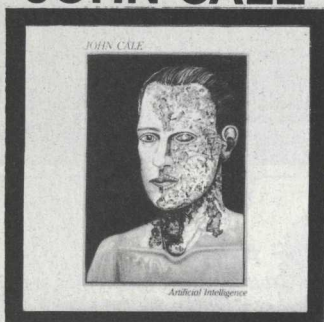
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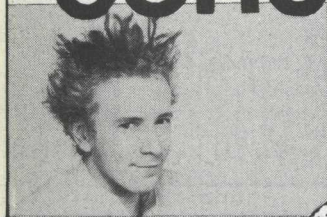
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# AIRHEAD

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## Another Head Rolls in the Factual Verification Dept.

Dear Airhead,

Thank you for your coverage of Moev in the February *Discorder*. However, for clarification it should be noted that credit for support vocals on the *Alibis* EP goes to Christine Janes. I joined Moev after that record was released.

Thanks anyways.

**Michela Arrichiello**  
(of Moev)

## Subscription Dept. Oh No Not Another Letter About Skinny Puppy Dept.

Dear life forms:

I wish to obtain a one-year subscription to your monthly magazine, *Discorder*. Please find enclosed my money order for ten dollars (\$10.00) (Can.).

Let me take the opportunity to thank you at CTR for bringing Siouxsie and the Banshees to Vancouver.

In regards to the ongoing Skinny Puppy credibility debate, perhaps I can contribute a somewhat different viewpoint.

Being so far removed from the alternative music scene in Vancouver, Skinny Puppy came to my attention only a year ago. What initially captured my attention was the distortion of voice which had appealed to me previously in Nana Hagan and Jim Thirlwell.

Sickened to the point of physical nausea by the vanilla pudding, technically perfect voices in pop music, Kevin's distorted, demonic screams which substituted for vocals were very appealing. Image was of no consideration. I did not even see a picture of the band until last November, and that one had a Boy George face taped over Kevin Key's face.

When I attended their Boxing Day concert, I saw no reason to doubt their sincerity. Three rather average looking boys with

hair much like a wig I have, and one presumably having fairly recently injected a large amount of heroin.

Imagine my shock when I attended their next concert on March 30! As the lineup grew, I began to wonder if perhaps I had inadvertently found a mini-pops benefit for Johnny Thunder. No such luck, I soon discovered. As the kiddies became progressively more inane, I saw the differences between Skinny Puppy and Duran Duran begin to thin. The commercialism-run-amuck which I saw before and after the show only further served to convince me that there is no going home. I will not replace the *Bites* cassette which was recently stolen from me (along with the Walkman it was in).

Yours sincerely,  
**Lee Howell**

## Street Beef Dept.

Dear Airhead,

I figure *Discorder* is the ideal place to air my frustrations regarding the 1986 Peace March.

I have been to four of the five marches that have taken place in Vancouver, and where the others have had an exciting, almost radical feel to them, this one could only be described as too damn sucky.

I realize how bad it was at the rally at B.C. Place. Some lady tearfully lip-synched a song to a child. I retched when she finished and tearfully hugged the child, much to the pleasure/chagrin of the audience.

Why on earth would they hold a rally at B.C. Place? Where are the Hare Krishnas to dance? Certainly the hippies wouldn't be allowed into the stadium.

It was fortunate, however, that the march was less Pro-Russian Anti-American and more Everyone-For-Peace. But yech. How sucky can you get?

As a friend suggested, it was almost as if it was a Peace March sponsored by Coke.

Yech,  
**Bruce Arnold**

*Burger King actually.*





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| Abdullah Ibrahim (Dollar Brand) and Ekaya | June 27 | 10 pm | B Series |
| Paco De Lucia                             | June 28 | 10 pm | A Series |
| Ganelin Trio (USSR)                       | June 29 | 10 pm | A Series |

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| Obrador/Paul Plimley Octet            | June 26 | 8 pm | C Series |
| Ceslo and Carlinho Machado            | June 27 | 8 pm | D Series |
| Paulinho Ramos (Brazil)               |         |      |          |
| Mal Waldron Quartet                   | June 28 | 2 pm | C Series |
| Jane Ira Bloom and Kent McLagan       | June 29 | 2 pm | D Series |
| Oliver Jones                          | June 29 | 8 pm | D Series |

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| Wynton Marsalis (SOLD OUT)             | June 28 | 8 pm    |
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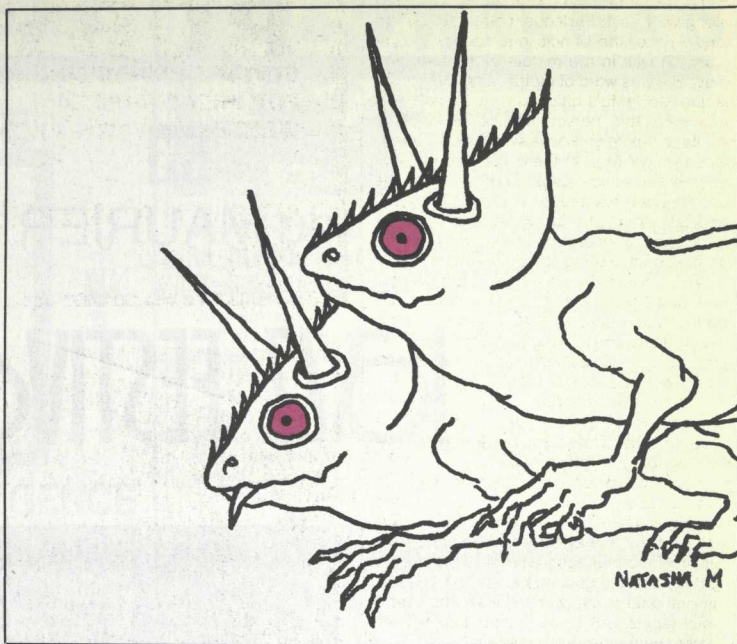
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# COURTING THE BEAST

CD follows 54-40  
in pursuit of the  
Great Horned  
Iguana—



**M**ARCH 29, 1986. MARK THAT date on your calendar with a dollar sign. On one side of the dollar sign put the letters W and B. On the other side, put the numbers 54 and 40. Okay so far? Now under this put a question mark and an exclamation mark.

Why am I asking you to do this? Sheer perversity, I suppose. Actually there is a reason, though it might strike you as somewhat specious. March 29 was the day 54-40 (hence the numbers) signed a contract (the dollar sign) with Warner Brothers Records (and the letters).

So what's the big deal, you say? Bands sign contracts every day, and I've never considered marking the day on a calendar. There's no mark for the day Images in Vogue signed their contract. There's no mark for the Payola\$. Like, who cares?

Point taken: business deals aren't very exciting. But this date and this business deal mark a significant step in the development of Vancouver independent music. For five or six years now we've been hearing what a vibrant independent music scene we have here in Vancouver. The envy of the rest of the country, they said. Just you wait, they said. And for five or six years, bands have sunk under a sea of red ink and indifference. The two independent bands that were signed to Canadian major labels are now up to their armpits in hock to those companies, having failed in that major challenge facing Canadian bands—breaking the American market. Elsewhere, DOA is still treading the independent path, despite bringing in Pinhead Brian McLeod to nudge them towards the Hard Rock AOR sound. Poisoned languishes on a bier of press

clippings. Things look a little better at Nettwerk Records, although perhaps not as sunny as their press releases would have you believe. The bands on the Zulu label are still packing their own records in the offices above the Fourth Avenue store.

I don't mean to paint a bleak picture, nor denigrate the work these people have done over the last couple of years. The point is that whatever the creative accomplishments of the Vancouver independent music scene, its financial underpinnings are tenuous, to say the least. And if the financial base collapses, the creative accomplishments will mean nothing. Dick. Welcome back to obscurity.

Against this backdrop, 54-40's signing to Warner Brothers represents a significant step. No doubt, there will be mumblings of sell-out from some quarters, but in practical terms the deal with the American division of WB gives the band international distribution, sidestepping the branch plant mentality that plagues Canadian major labels (and which has proved the undoing of bands like IIV and the Payola\$). It gives 54-40 a chance to show what can be done with the money and power of a major label behind a band whose music is not made specifically for the wasteland of AOR radio.

As ugly, monolithic and pigheaded as they might seem, major labels still rule the roost of the music industry. They have the money and organization to press, distribute and promote the music. They can get it to the nebish radio station music director in Manitou, Wyoming and to the Madonna-Wanna-Be in Peoria, Arizona in a way that indies can only dream of. Despite the inroads made by independent labels over the last five years, major labels, satin baseball jackets and all,

are still the muscle in the music industry.

**T**HE PROCESS that took 54-40 from the low-rent halls of the politically correct MoDaMu collective to the swinish splendor of the corporate boardrooms of America's entertainment giants is every bit as complex and fraught with meaning as the mating dance of the Great Horned Iguana. Indeed, the process bears no small resemblance to the courtship rituals of that odd, sometimes aggressive, sometimes different beast. On the one hand, the band: bright-eyed, eager, yet wary of just what the Beast wants to do with it. Not exactly the retiring virgin, but looking for Mister Right. On the other, the industry: cynical, jaded, its reaction time showed by substance abuse and insularity, but aware that this sweet young thing could be of some use. The two circle one another, sniffing, probing the air with tongues, making tentative overtures, flattering, feigning indifference, showing enthusiasm, assessing motives, gauging capabilities.

The major difference between the reptilian courtship ritual and the signing process of the music industry is time. The Great Horned Iguana either grows impatient and plunges ahead, or grows bored and retreats to rub itself off against a rock, usually within the span of one episode of Mutual of Omaha's *Wild Kingdom*. Even if it does follow through on the courtship, the whole affair is consummated in under a minute, leaving nothing but a pile of panting scales. In the music business, the courtship is only the beginning, a prelude to what both parties hope will be prolific breeding.

"The initial interest in the band came when



we were on tour after the release of *Set The Fire*, in April of 1984," says Allan Moy, who along with Keith Porteous, comprises Gangland Artists, the band's management company. "It was in the middle of the tour, and most of it was word of mouth. Then they contacted MoDaMu's office and Keith called us and said 'this person from CBS Records wants to talk to you guys and see the band.' Once we got to L.A., there was quite a bit of interest stirred up—people wanted to see the band, people wanted to take me out to lunch and talk about the group. At that point we hadn't had any experience with major labels, so it was interesting to say the least.

"But at that point we were spending all our time and energy trying to make an independent release happen. We weren't going to major labels and looking for help there. They came to us, I guess, because of what we were doing with the independent release."

"I think the important thing," says Neil Osborne, 54-40 guitarist and singer, "is that once we noticed that they were interested, we didn't ignore it. We tried to understand it first, and then capitalize on it, keeping what we wanted out of it. It wasn't the first time we'd considered major labels; when Keith and Allan took over the management of the band from our previous manager, Gordon Graham, we decided that the goal was to take 54-40 to an international level, and I guess that meant major labels. But it was the first time we seriously considered the prospect."

The relationship between the band and Gangland Artists had its roots in the MoDaMu collective, which had initially formed to release, among other things, a single by Moy and Porteous' band, Popular Front. Moy had been working with 54-40 as part of the collective, road managing tours, and producing *Set The Fire*. When that album took off in the States, Moy, now joined in the collective by Porteous, found that handling the business of 54-40 was a full time concern. Financial concerns and tensions within their collective generated by the attention given 54-40 by Moy and Porteous prompted the pair to sever their ties with MoDaMu and form Gangland.

Having severed their ties with MDM, the task of following up on the initial interest in 54-40 fell largely on Moy and Porteous' shoulders. There were contacts to be maintained, tapes to be sent out. The process was not, according to Moy, an active courtship; people in the music industry who had shown interest were kept informed of the band's progress, but 54-40 was not ready to go, hat in hand, to the major labels.

"The game plan was: this is us. You better appreciate us for what we are, what we do. If you're not interested in that, then I guess we're not interested either. There was no strategy, because there was no worry; we were 54-40; we were trying to promote this independent record, and if major labels wanted to come out and see us and talk about plans that they might have, we'd be listening.

"I think the real key thing was that we weren't desperate to sign to a major label. If there was one impression we made in 1984 it was that if you're not interested at this time it doesn't concern us, because we're working on this record and we have plans to make

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another one. This group will be around in two years, we'll be around in five years."

"I remember Allan telling us 'you can be an independent band for 25 years, and do quite well,'" says Brad Merritt, the group's bass player.

"I told Brad that, and then I couldn't come up with one name. I'm sure there was one."

While the band maintained its independence, it did not ignore the attention. By the time 54-40 toured the West Coast again in August, 1984, the attention had become more serious. People from a number of labels, major and independent, had expressed an interest in signing the band.

What followed was a lull in the band's career, from August to December, 1984. Porteous had moved to San Francisco to work as a booking agent and the band laid low and wrote songs. In March, 1985, 54-40 returned to the studio to record their third record.

"What Keith made clear when we went into Mushroom with Dave Ogilvie was that we were making a tape," says Merritt. "We were going to pour all our resources into recording, instead of setting money aside for pressing and so on."

"While the tape was being made, we got mixes and sent them off to our contacts at various labels and got response," explains Porteous. "The idea was that by the time the recording was finished we would have some sort of agreement. By that time the band had been withdrawn from the MoDaMu collective and we were shipping those tapes to major labels, indie labels, everyone. So we had all those contingency plans, with a worst-case

scenario of the recording being released on our own label and a best-case scenario of the band signing a major international deal."

**T**HE TAPES SHARPENED the interest of a number of labels, mostly American majors and independents. While Canadian major label response was not discouraging, none of the domestic companies made serious overtures. This lack of interest in their homeland did not surprise the band.

"I always got the impression that Canadian major labels didn't quite know what they would do with a 54-40," says Moy.

"Canadian labels want a hit song right away, or rather a hit sound, and I don't think they saw that in 54-40."

Osborne is a little more blunt in his assessment of the Canadian majors: "The last thing I wanted to do was to sign a deal with a Canadian major label; I thought it would be the death of the band. There'd be no room to grow, because the whole attitude is wrong. The whole music scene in this country is fucked, as far as major labels go; they just seem like puppets of the American companies. And the American labels were letting us be ourselves. They weren't saying 'you're singing flat' or 'we don't hear a hit'."

"The concern of Keith and myself was that so many bands that had been signed on Canadian major labels proper had such a difficult time presenting themselves on the international scene," says Moy, diplomatically. "There's handfuls of them that just don't do anything across the border and then it gets to the second record, and if they haven't done real big

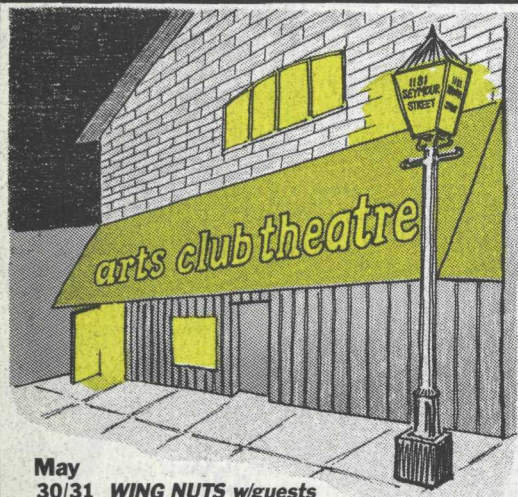
numbers in Canada, that's it. It's over."

Having decided their best chances lay south of the 49th parallel, the band toured the West Coast yet again in October, 1985. The goal this time was to penetrate the monoliths of the major labels and isolate the individuals inside the corporate towers.

"We zeroed in on human beings," explains Osborne, "became their friends, found out what they really thought."

Among the individuals they focussed on was Kevin Laffey, a junior A&R (artist and repertoire) rep at Warner Brothers. Porteous had contacted Laffey after his previous contact at WB had moved to another company. Concerned that the door at WB was shut since the company was not accepting unsolicited tapes, Porteous asked the contact who he could send tapes to. He was directed to Laffey, a fan of the band for a number of years. Laffey sent copies of 54-40's tapes to the senior A&R reps at WB. A number of these contacted the band, interested in signing them.

**A**T THIS POINT let's turn our attention back to the Great Horned Iguana. (You do remember the Great Horned Iguana, don't you?) It has been observed that, as the mating ritual gets more intense, the female of the species will often become confused and lower her guard. She will appear overeager, raising her tail and waving her hindquarters seductively. This can have a number of effects on the male of the species. On one hand, he can suddenly lose interest. The male Great Horned Iguana is a notably

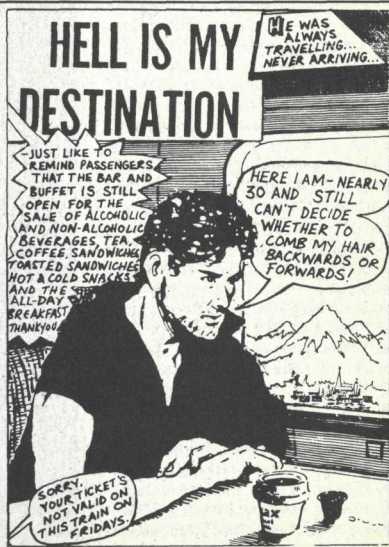


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chauvinistic brute and likes the feeling that this whole process is a challenging seduction. Or he may make outrageous demands of the female, figuring he's got her where he wants her.

Likewise, bands in pursuit of a major label contract can lose a sense of perspective as the possibility of a deal becomes more likely. The deal itself becomes the primary goal, and the music fades to the background. Sometimes the prospect of a deal can paralyze a band as they wait for the hammer to drop.

"There was a lapse there," says Phil Comporelli, who plays trumpet and guitar with the band. "It went from 'you guys are really good, good luck' to 'we want to sign the band,' and for a moment it really slowed down the band as we sat back and said, 'well? well? well?', waiting for something concrete to happen. We had to say 'whoa, let's go on our own, because we could be sitting here for years.' It helped in that way, because it made us ask who we were doing this for anyways."

"The thing you have to figure out when you're dealing with A&R people is where that person is in the company," explains Moy. "We'd get these people saying they wanted to sign the band and we'd tell the band and we'd look around and go 'well, what's the next step?' I mean, right up to the time we signed with Warner Brothers, there were people from three or four record companies saying they wanted to sign the band."

The buzz generated by Laffey's groundwork caught the attention of Felix Chamberlain, a senior A & R man at WB in L.A. Chamberlain flew up to see the band play with Shriekback. After the show, he arranged to fly Osborn and Porteous down to L.A. to talk about the band.

"It was one of the first times that a record company guy had talked to me," says Osborn, "rather than to Keith and Allan. I mean, they speak a language that is foreign to me. Anyways, Keith and I laid all our cards on the table. I came back afterwards and said, 'well, they may not sign us, but they know who we are.'"

Following the meeting in L.A., Chamberlain suggested to the band that they release the tape themselves.

"That sort of threw us for a loop, and we were scrambling around trying to figure that out, and then they turned around and wanted to sign the band."

"I think Felix and Kevin wanted to be sure about how this would work," explains Moy. "No good A&R person is going to risk their whole reputation pushing through a band that other key people in the company won't support. They have to sell it inside the company."

"If this fails two years from now," adds Keith, "they want to be able to say 'well, there were a lot of people who could've pulled the plug on this.'"

Having committed themselves to WB, Porteous and Moy were faced with negotiating a contract.

"It's interesting," says Porteous, "you can tell exactly what the record company thinks of the band by reading the contract. It's all there. With 54-40, we wanted a contract that would allow the band to develop at our own pace. We didn't want to have to be A Ha and sell a million copies first album out. We got that with Warner Brothers."

**A**ND SO EVERYONE is happy, right? The band's happy. The record company is happy (although there are reportedly a few noses out of joint at WB's Canadian subsidiary WEA). So why have we left both a question mark and an exclamation mark on the calendar? (You do remember the calendar?)

Simply because it is too early to tell whether this is a good thing for 54-40. More than one band has been spoiled by the pressure to sell. After all, someone has to earn the money to pay for those satin baseball jackets. Commercial pressures can do strange things to a band. If, two years from now, 54-40 is still making music as vital, penetrating, and meaningful as they have for the past six years, then cross out the question mark and crack the champagne.

Conversely, if you're inclined to mumble sell-out when the topic of major labels comes up, you might be well advised to hold your counsel, at least for the moment. 54-40 have broken the cycle of stagnation that has prevented the Vancouver music scene from reaching a wider audience. Positive things may come of this, even if it's not as cozy or politically correct as you might like it to be. But if, two years from now, 54-40 have succumbed to the pressures to conform and turn out a record of slick AOR rock, or have split up under a cloud of debt, then I'll come over to your house and cross out the exclamation mark. And we can have a grand old time chanting sell-out together.

*54-40's first album for Warner Brothers will be released in Canada and the US on June 16.*

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the return of

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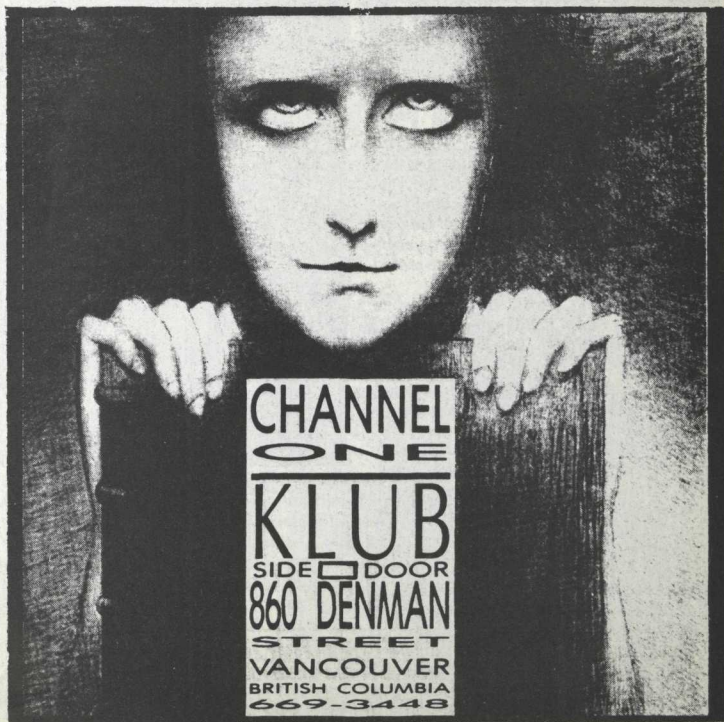
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**F**IRST LET ME JUST CONFESS that I am, first and foremost, a music fan and not an interviewer, so when three quarters of Plasticland came into the CTR studios expecting to be asked intelligent questions, I told them there were free to talk about anything they liked. Before I get to the results of our largely undirected conversation (of which the introduction has been irretrievably lost), here's an introduction to the band members:

**Glenn Rehse:** Vocals, 12-string guitar, mellotron, organ, African percussion, sleighbells. (And music history.)

**John Frankovic:** Bass, vocals, percussion, bouzouki, trombone, Berimbau.

**Dan Mullen:** Guitar, backing vocals, 12-string guitar. (Unfortunately Dan couldn't make it to the interview.)

**Victor Demichel:** Drums. (This is Victor's third time around with Plasticland, although you probably won't see his name on either of the two albums.)

**Discorder:** When Plasticland was putting together their first LP, *Colour Appreciation*, Lolita insisted on the band recording two covers.

**John:** They wanted to make sure the buying public would know where we were coming from.

**Glenn** (in typical understatement—just look at one of the album covers): We thought that, you know, the attire of the band and the packaging of the record should give people enough of an idea.

The two songs Plasticland chose were "Magic Rocking Horse" by Pinkerton's *Assorted Colours* (whom Glenn discovered on television when he was eight or nine, and the band was playing on a barge floating down the Mersey), and "Alexander" by Electric Banana, a name used by the Pretty Things when they were recording for a soundtrack company.

As well as being a rock historian of sorts, Glenn is a big Pretty Things fan. (He makes it sound more like "Pretty Thangs.")

**J:** As a matter of fact, Glenn even keeps a great little wallet-sized picture of Pretty Things.

**G:** Got it with me.

**J:** Well, actually they (Lolita) did us a favour by saying that they wanted some psychedelic bands because if they hadn't restricted us to that then there's a whole new span of, like, the Ronettes, the Walker Brothers—

**G:** Right, the Wall of Sound groups that also had a lot of impact on us, and also the soul sounds that start to come through a little bit more on the new album, the *Wonderland* album, on isolated tracks. The first one has a little bit more of a mod feel, it's got a little bit more rave-up and R & B to it—the new sound is a little bit heavier and has a little bit more of a soul grind to it, but it still plays full

# PLASTICLAND

homage to, you know, all the original inspirations that show up on the first album.

**G:** The thing that is really frustrating for a band like Plasticland is that psychedelia, in most people's minds, is something that only happened in the 60s, and they have a real restricted, narrow view of what it's all about. And the fact that there were bands producing various types of psychedelic music—the psychedelic music scene grew, and it tangented off in different areas—you had the tangent of country bands that were being psychedelic like the Flying Burrito Brothers, then you have new groups that are being inspired by them.

**J:** Of course overseas in the mid-seventies you had all the great space rock bands...Look how Tangerine Dream started—thoroughly psychedelic going into electric.

**D:** But surely psychedelic and electronic music are not completely incompatible?

**J:** They're not incompatible at all.

**G:** They are now, in my mind they are, because they are so over-exploited with the synthesis process. You have bands like Tangerine Dream, of course, that started out making sounds on their instruments emulating early Pink Floyd's "Interstellar Overdrive" and then they just got into using machines to make the sounds instead of themselves.



**J:** Well, you've got Kraftwerk who didn't even consider themselves musicians, they thought of themselves as—

**G:** Technicians.

**J:** Yeah, sound engineers.

**Victor** (a rare statement): So that like kind of evolved into a whole new style of its own, you know, electronics.

Here I made the mistake of linking the psychedelic movement with drug use. Plasticland was quick to explain that they do not condone drug use of any kind, and that there were

not, when they played the Savoy the night before, "tripping," as someone in the audience accused them.

**G:** We think of the music as being exciting enough, and enough of a drug in itself, that you should be able to catch a buzz off of it. That's what was so exciting about the whole thing when it first hit me, because when I was ten years old, I wasn't taking drugs...The way that the music scene hit me, I was very young, and I saw it as being something very exciting. There were no drugs involved with it for me then, and, it had a lot of impact. And I'm hoping that people can fill the swirl of what's going on without having to endanger their health with probably substances that they don't even know what chemically they are...

**D:** So if psychedelia doesn't have anything to do with drugs, what is it?

**J:** A splash of creativity...almost an explosion of creativity, a colourful one.

**V:** In fashion, you know, and in the way you view things and treat people—

**G:** And art. It's an aesthetic feeling. It's a feeling of extension and tangent.

**J:** It's not just music—it's a whole feel.

**G:** Yeah. (Here he goes on to make connections between other movements, particularly new country, and psychedelic.)

**D:** Wow.

**G:** Are we mystics or what?

**J:** We make a certain psychedelic statement, there's also a very dark psychedelic statement that can be made—it's such a variety of things. We're just encompassing one small aspect of the psychedelic.

**G:** We like to think of ourselves as the bridging point of a few different forms of psychedelia. As you know there were a lot of music scenes that tangented off from it—country rock is one of them, another is heavy metal. Bands like Blue Cheer, MC5, The Cream, Jimi Hendrix Experience, the Pink Fairies—see, that's what I was saying, there was great psychedelic music in the seventies...

Our prior band was one that was overwhelmed with synthesizers and massive amounts of percussion...At any rate, though, it was an overwhelming experience just to move the equipment. Fortunately with the technology we were frequently able to turn it on and walk away from the stage for awhile to rest. (Laughs.) That gets right down to the point that I was saying. For us, we looked at the situation, we looked at everybody's tangents—

**J:** Genesis and Yes and how far away from rock they were getting, you know.

**G:** Yes, all those bands.

**J:** They were getting real boring.

**G:** And we decided we had to go back to our roots and for us, for me, that was rhythm and blues music from the 60s. I had an older sister that went to England—she came back with a real rich resource of magazines...there were



a lot of new young groups, the Creation, the Smoke, the new Pink Floyd with Syd Barrett, this is like 1967. They were a new exciting entity—we're not talking, you know, massive pigs flying over stadiums, we're talking a London nightclub with about 50 people in it, starting to get the whole raving scene going.

**J** (drawing out his words): Just going crazy.  
**G:** And having a good time. And that's what we want to do—we don't want to see people getting themselves into trouble or go pass out in the streets, but we would like people to be able to escape from the ugliness of the outer world and enter (he pauses for effect) the Plasticland.

After playing "Pop! Op Drops" and "Grassland of Reeds and Things":

**J** (talking about "Pop! Op Drops"): The song is not actually a song but it's actually an advertisement for a candy that Glenn had come up with and designed. Op Art candies, very sweet.

**G:** And forever changing flavours. You would eat this candy and get an explosion of a million different flavours all at once, instead of just one. Anyways, about "Wonderland" (he means "Grassland of Reeds and Things")—we intentionally decided to drop the drums in favour of a floating beat, that moves in and out of beat. The string section, the percussion, and the bass and the guitar parts are all synched in and out of each other in order to create that floating effect and, you know, when you listen to it, that is the psychedelia, the movement, the shifting of the sounds and the rhythms—that is the psychedelic effect of it, and if we'd had a pronounced beat in there, the effect would have been lost.

**J:** Well, originally I wanted to have a marching beat in there, you know (demonstrates), but that would have ruined the effect completely.

I asked the band when we could expect another album.

**G:** Actually we have tracks that are already finished and tracks that are close to finished. We ran out of space on this album—we already have 12 songs on there, we have three others that were recorded at Breezeway, where this was done, with the exception of the "Flower Power" track, which was done at the studio where the first LP was recorded. We have tracks sitting at both places that need mixdown—whether or not these'll show up on the next album, we don't know. We have a lot of fresh material but we still are playing all those songs live. So virtually what we have is a whole album's worth of live material, half of which you can't get on record yet.

**J:** So bring your tape players...And then send them (the tapes) to us—our P.O. Box is 18448, Milwaukee, Wisconsin, 53218. Does that sound like a good advertisement?

That night Stacey (who operated for the interview) and I went up to the band, after their second set at the Savoy, and got our records autographed. Glenn wrote on mine what could be the Plasticland philosophy: "To Janis, it's all in the mind."

—Janis McKenzie



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# BEHIND THE DIAL

## WAAH!

ONCE AGAIN, cries of change come screeching through the CTR Music Department, like those of an ever-larger baby with musical diarrhea. Best of luck and unhampered progress to Jason Grant, who was last seen grinning sheepishly as he ran up a gangplank. Meanwhile, joining Don Chow and bearing fresh linen are Kevin Smith and Janis McKenzie. With any luck, our kid'll soon be big enough to snatch the wheel of the radio-controlled vehicle away from those stuck in the middle of the road. Look, too, for the new and improved Spin List, and take a good listen before you cross the street.

## Buy Now...Buy Often...

WE TOLD YOU last month about the entire

staff of CTR getting jobs at Expo. We offered you the chance to become members of CTR for the measly price of \$10. Well, we heard from some of you, but we just wanted to remind you that the offer still stands. Yessiree, you too can become a denizen of the airwaves. You'll be trained on CTR's shiny, ultra-modern broadcast equipment. You'll be given the opportunity to ask embarrassing personal questions while interviewing prominent figures in the world of academia, music, politics and business.

Are you going to let this magnificent opportunity slip through your fingers as you cultivate unthinkable skin cancers on the beaches of Vancouver?

For more information contact CTR at 228-3017 or drop by and see us in Room 233 of the Student Union Building at UBC between

9 a.m. and 5 p.m., Monday through Friday.

## ...And There's More

WHILE WE'RE ON the topic of volunteering... Have we mentioned that this humble little rag is also looking for contributors? If you fancy yourself a writer, photographer, cartoonist, artist or graphic designer (as a matter fact, if you fancy yourself *period*), you can become part of one of the Most Amazing Publishing Ventures Ever To Grace The Face Of The Earth. Write scathing putdowns of the lifework of starving musicians! Take pictures of ugly rock stars! Discover the ancient secrets of magazine layout!

For God's sake, do something...

Contact Chris Dafoe or Karen Shea at 228-3017 for more information.

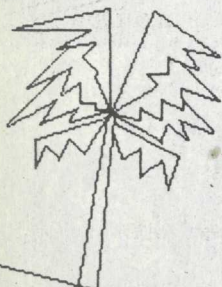
## PARTY TIME

IT'S A BAD LEAK, BUT SOUND THE ALARM AND CLEAR THE PLANT.



by Chris Pearson

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Volunteer organization meeting June 19, 7:00 p.m. Vancouver Indian Centre Rm 107 1607 E. Hastings (at Commercial)



# The Ninth Annual

## Vancouver Folk Music Festival

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Joey Ayala \* Barkin' Kettle  
Batucaje  
Heather Bishop & Tracy Riley  
Roy Bookbinder  
Bob Bossin & Dennis Nichol  
Greg Brown \* Bob Brozman  
Henry Butler

The California Cajun Orchestra  
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Flying Karamazov Brothers  
Michael Cooney \* Clann na Gael  
Alexander Eppler Group  
David Essing \* Archie Fisher  
Stefan Grossman  
Grupo Moncada \* High Country  
Igni Tawanka \* Joolz  
Karelia \* Katari Taiko  
The Kentucky Warblers  
Ladies Against Women  
Lapo Kabwit \* Christine Lavin  
The Little Mountain Band  
Lo Jai

Ross McRae & Lorraine Helgersson  
Celso & Carlinhos Machado  
Metamora \* Bill Morrissey  
Charlie Murphy & Jami Sieber  
Musical Ride  
On to Ottawa Trek 1935-1985  
Peter Ostroushko & Tim Hennessy

U. Utah Phillips  
Michael Pratt & Lynn McGown  
Queen Ida & The Bon Temps  
Zydeco Band

Chris Rawlings \* Reel World  
John Renbourn

The Righteous Mothers  
Garnet Rogers

Sally Rogers & Howie Bursen  
Shays' Rebellion

Sheila's Brush \* Sileas  
Fred Small

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& Ciro Hurtado

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**18, 19, 20**  
**Jericho Beach Park**

### Ticket Information

Early Bird tickets are \$42 and are on sale now. **They must be purchased (or your mail order postmarked) by 5 pm, Sat, June 21.** After that, regular advance tickets will be \$47.

**Friday only** tickets are \$17.

**Saturday or Sunday only** tickets are \$25.

\*Hey, are you a group of 15 or more? If so, you can enjoy a 10% discount! Phone 879-2931 for details.

### Special Ticket Prices

**Fixed income tickets** are \$35. These are available **only at the Vancouver Folk Music Festival office**, and are limited to one per person.

**Youth Tickets** (ages 13-18) are \$15 a day.

**Children's Tickets** (ages 3-12) are \$3 a day for Saturday and Sunday.

Children accompanied by an adult are free on Friday.

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**Highlife Records**  
1317 Commercial Drive  
251-6964

**Vancouver Folk Music Festival**  
3271 Main St.  
879-2931

**Zulu Records**  
1869 W. 4th Ave.  
738-3232

**In Castlegar ———**  
**Carl's Drugs Ltd.**  
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365-7260

**In Victoria ———**  
**Victoria Folklore Centre**  
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\_\_\_\_\_ Children's Sunday tickets @ \$3  
\_\_\_\_\_ Regular Advance tickets @ \$47  
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\_\_\_\_\_ Saturday tickets @ \$25  
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3271 Main St., Vancouver, B.C. V5V 3M6



# ON THE DIAL

## WEEKDAY REGULARS

- 7:30 am **Sign-On**  
 8:00 am **WAKE-UP REPORT**  
 News, sports and weather.  
 10:00 am **BREAKFAST REPORT**  
 News, sports and weather followed  
 by **GENERIC REVIEW** and **INSIGHT**.  
 12:00 pm **HIGH PROFILE**.  
 1:00 pm **LUNCH REPORT**  
 News, sports and weather.  
 3:00 pm **AFTERNOON SPORTSBREAK**

5:00 pm **DINNER MAGAZINE**  
 News, sports and weather followed  
 by **GENERIC REVIEWS**, **INSIGHT** and  
 a **DAILY FEATURE**.

4:00 am **Sign-Off**

## WEEKEND REGULARS

- 8:00 am **Sign-On**  
 Noon **BRUNCH REPORT**  
 News, sports and weather.  
 6:00 pm **SAT./SUN. MAGAZINE**  
 News, sports and weather, plus  
**GENERIC REVIEW**, analysis of cur-  
 rent affairs and special features.  
 4:00 am **Sign-Off**

## WEEKDAY HIGHLIGHTS

### MONDAYS

#### SOUNDTRAK

10:30-11:30 am  
 Radio Improv: A self-contained hour of  
 spoken word sound effects and various  
 genres of music. In Stereo.

#### THE BLUES SHOW

8:00-9:00 pm  
 Can blue men sing the whites? Join host  
 Eric Von Schlippen to find out.

#### THE JAZZ SHOW

9:00 pm-12:30 am  
 Vancouver's longest-running prime time Jazz

program, featuring all the classic players, the  
 occasional interview, and local music news.  
 Hosted by the ever-suave Gavin Walker.  
 Album Features: 11:00 pm.

- 01 June Composers are featured tonight...  
 full length compositions for large  
 orchestras in the classical style by  
**John Lewis**, **Charles Mingus**,  
**George Russell**, **Jimmy Giuffre**  
 and others.  
 09 June **Blue Train**—One of **John Coltrane's**  
 favorite albums, a Blue Note  
 classic.  
 16 June **Jazz at Massey Hall** (1953). The last  
 recorded gathering of the founding  
 fathers of Modern Jazz.  
 23 June A repeat of **Benny Goodman's** 1938  
**Carnegie Hall Jazz Concert**.  
 30 June **Music From The Connection**. One of  
 the more famous "off-Broadway"  
 plays

### TUESDAYS

#### THE FOLK SHOW

- 8:00-9:30 pm  
 After a brief sojourn in Southern California,  
 the Folk Show returns to its 1½ hour duration  
 for host Steve Edge to present a personal  
 history of folk music.  
 03 June Early folkies **Woodie Guthrie**, **Pete**  
**Seeger**, **John Fahey**, **The Chief-**  
**tains**, **Bob Dylan**, **Joan Baez**, etc.  
 10 June British folk-rock of the 60s from  
**Fairport Convention**, **Pentangle**,  
 etc. American stuff from **The**

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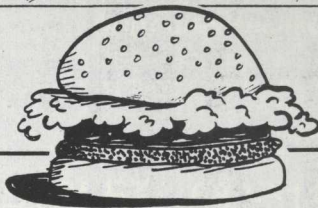
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DISORDER

- 17 June** Byrds, Band, Dylan (again). Further developments by Fairports, Richard Thompson, Boys of the Lough, Steeleye Span, Rossel-son/Bailey, Kate & Anna, Ry Cooder, Stan Rogers, etc.
- 24 June** To the present day with *Spirit of the West*, Pogues, Billy Bragg, Clannad, Dick Gaughan.

**LOVE PEACE AND VIOLENCE**  
**11:00 pm-1:00 am**

An earnest effort to resolve 7,000 years of passion, sedation and empty threats (read civilization), featuring live sex, tape loops, simulated drug taking and lots of normal music. "Some things are so stupid that they must be done." E. Raoul

**BUNKUM OBSCURA**  
**9:30-11:00 pm**

A Bit off the wall  
A Bit on the floor  
A Bit under your shoes.

**PLAYLOUD**

**Late night 1:00-4:00 am**

As soon as one stops to suffer, one stops to exist. Aural surgery performed by Larry Thiessen. Nothing is planned. Nothing is left.

**WEDNESDAYS**

**VANCOUVER INSTITUTE**

**10:30-11:30 am**

**04 June** Professor Michael Smith: *Genetic*

- 11 June** *Engineering*—1986  
**Dean Victoria Fromkin:** *Brain, Mind and Language*
- 18 June** **Professor John Caldwell:** *The News from Halley's Comet*
- 25 June** **Mr. Herbert A. Simon:** *Why Economists Disagree.*

**JUST LIKE WOMEN**

**5:15-6 pm**

Tune in for 45 minutes of invigorating and stimulating interviews, news and music. For anyone interested in women's issues or learning more about them.

**THE AFRICAN SHOW**

**8:00-9:30 pm**

Catch the latest in African news and Music with Umerah Patrick Oukulu and Todd Langmuir. News at 8:30. Special feature weekly at 9:00. Onward-Harambe.

**THE KNIGHT AFTER**

**Midnight to 4:00 am**

Music to clobber Yuppies by—featuring radio shows traded with alternative stations in Europe and the U.S. This show will really mess up your BMW!

**THURSDAYS**

**PARTY WITH ME, PUNKER!**

**3:00-5:00 pm**

Same place, same time, different hosts. Join rock action and Crusty Love for cool tunes and special guests and features. Tune into

Crusty for the last Thursday of May for the best of Vancouver punk rock, including local antiquities.

**TOP OF THE BOPS**

**8:00-9:00 pm**

Screaming guitars, throbbing basses, pounding drums, pumping pianos and howling saxes: Top of the Bops has them all, and you can have them too!

**MEL BREWER PRESENTS**

**11:00 pm-Midnight**

The universe is decaying. This manifests itself as change. Things change. Tune in to hear this weekly dose of local music interviews, mike squeals, and things that go bump in the night, change.

**FRIDAYS**

**FRIDAY MORNING MAGAZINE**

**10:30-11:30 am**

**STIRRINGS:** Your host Kirby Hill has just felt the scent of Spring. Out of the hibernation of the winter semester, this Wolf reawakens in search of fresh summer territories. This month the Wolf senses:

**06 June** A festival of mimes, clowns and other creative personalities; Beaux Gestes '86 is here.

**13 June** B.C.'s film industry. Both the creative and the business side analyzed and expressed.

**20 June** Much stuff about El Salvador, featur-



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ing Seeds for El Salvador, and various guest speakers.

27 June Arts therapy and healing. A profile of the conference on May 8-11.

### POWER CHORD

3:30-5:00 pm

Vancouver's only true metal show, featuring the underground alternative to mainstream metal: local demo tapes, imports and other rarities, plus album give-aways.

### SOUL GALORE

8:00-9:30 pm

All the tearjerkers, all the hipshakers. From R&B to funk and especially soul. Join Fiona MacKay and Anne Devine and wear your soul shoes.

06 June Specialty Records—featuring Little Richard, Lloyd Price, Clifton Chenier, and the Soul Stirrers with Sam Cooke, to name a few.

13 June Mr. Superbad himself, the godfather of Soul—James Brown, Part I, of course.

20 June Women Soul Singers of the '70s, including selections from Aretha Franklin, Roberta Flack, Patti Labelle, Dionne Warwick, etc.

27 June An All-Requests show—your chance to hear all your soul favorites.

### THE BIG SHOW

9:30 pm-midnight

Why pay money to get into a nightclub on a Friday night? If Big International can't get you dancing, no-one can.

### THE VISITING PENGUIN SHOW

Late night 1:00-4:00 am

Now, finally, a reason to stay up past the BIG SHOW on Friday nights. Yes, Andreas Kitzmann and Steve Gibson dish out requests, new music, interviews and selfless egotism.

## WEEKEND HIGHLIGHTS

### SATURDAYS

#### EARLY MUSIC SHOW

7:30-10:00 am

Have breakfast to music from the Medieval, Renaissance and Baroque periods, played on strange and exotic instruments. With host Ken Jackson.

07 June Anonymus, a medieval ensemble from Quebec are featured.

14 June Rameau

21 June Orlando Gibbons

28 June Spotlight on Christopher Hogwood.

#### NEOFILE

Noon-4:00 pm

A rundown of the newest, most exciting and insipid releases raked in during the week at CITS. Join music directors and charisma-epic hosts Don Chow and Kevin Smith for an eclectic musical pig-out, with occasional interviews, live mixes, and peripheral relevance.

#### PROPAGANDA!

6:30-9:00 pm

An eclectic mix of interviews, reviews, music,

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humour, High Profiles, and other features with Mike Johal.

### Pyjama Party

9:00 pm-1:00 am

Your hosts Mike Mines and Robin Razzell present everything from ambient music for snoozing to upbeat tunes for popcorn and pillow fights.

### Tunes 'R' Us

Late night 1:00-4:00 am

Music, Music, Music, Handyman Bob, Music, Music, My Favorite Album, Music, Music, Experimental To Classical, Teddy Kelowna presents, and yes more music.

## SUNDAYS

### MUSIC OF OUR TIME

8:00 am-Noon

A sampling of the vibrant, electric and exhilarating sound often erroneously filed under the misnomer of "classical" (i.e. pedantic) music.

01, 08, 15 June Works by female composers, and an attempt to discover why they are so rare, even in the 20th Century.

22 June George Crumb *Ancient Voices of Children*

29 June Ravel *Daphis et Chloe*

### ROCKERS SHOW

Noon-3:00 pm

The best in Roots, Rock, Reggae, DJ and Dub. With your hosts George Family Man Barrett, Collin Hepburn and Bruce James.

### MICHAEL WILLMORE'S ROCK TALK

3:00-6:00 pm

Authentic Rock 'N' Roll from the 1950s and 1960s featuring many collectors' items and rock rarities you'd never hear anywhere else.

### SUNDAY NIGHT LIVE

8:00-9:00 pm

Testing 1...2...3

Testing 1...2...3

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01 June Lyle Mays

08 June R.E.M.

15 June TBA

22 June Miles Davis

29 June NoMeansNo

### FAST FORWARD

9:00 pm-1:00 am

Mark Musher searches the world over for experimental, minimalist, avant-garde, electronic, and other non-mainstream sounds.

01 June The usual parade of happy hits.

08 June An evening of *Sonarchy*. Sergio Barroso and Paul Dolden live from the Western Front May 15th.

15 June New releases and news from the "Fringe," the other side of television, coming soon to Cable 10.

22 June Another parade of hits and a special guest.

29 June The best of the "Various Artists" live radio tape collages on Fast Forward.

### LIFE AFTER BED

1 am-4 am

The return of the nightmare from the people you're parents warned you about. Ugly radio has returned. Warn your avocados.



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## DUTHIE BOOKS

Despite the thousands of visitors and the crowds at the fair, a strange peace has settled over the downtown core. Most of the traffic, both automobile and pedestrian, has been drawn to the Expo site. It's a good time to slide downtown to check the late spring arrivals.

One of these is the mass market paperback edition of this year's just announced Edgar winner (the prize awarded by the Mystery Writers of America for best crime novel of the year) *The Suspect* by Vancouver writer L.R. Wright. Ms. Wright has published three novels previously, but this is her first foray into the genre of mystery novels. She may have found her calling. *The Suspect* is set on the Sunshine coast, follows most of the traditions of its canon, but features as one of the lead characters eighty year old George Wilcox. It is notable for its crisp style, elegant plotting, and unusual ending.

One of the funniest novels published in recent years is *Money* by Martin Amis, now issued in a mass market edition by Penquin. It's a different kind of transatlantic novel set in London and New York, and written in a wild rhythmic prose that rings with all the recent buzz words, cliches and brand names, and yet remains extraordinary throughout. The main character is an unsavory character who tells his story very frankly. One should be warned; it is the story of a man obsessed with pornography, booze, obscenity, and of course, money.

Marguerite Duras topped the best-seller lists in France almost as soon as her last book, *The Lover*, was released. When that novel was translated and published in English last year it brought Duras a broad readership in North America that she never had before despite her eminence among French writers. Consequently some of her older novels are being reissued. The first of those to appear is one as haunting, beautiful, and erotic as *The Lover*—*The Ravishing Of Lol Stein*, published in a beautiful trade paperback edition in the Pantheon Modern Writers series. Lol Stein is a heart-broken young woman who returns to the town where her tragedy took place and is slowly drawn into the position first of the voyeur and then...A memoir by Duras has also been published this year, and a very, very extraordinary book it is too. It was first published in France last year, and now in hardcover in English this spring. It is entitled *The War*, and tells the story of Duras' war years in Paris as a member of the French resistance. It is written in incredibly clear prose that has a disturbing ethereal quality. It is superbly translated by the translator of *The Lover*, Barbara Bray. The reason *The War* was not published until last year is explained by Duras in a short preface from which I quote the first two sentences: "I found this diary in a couple of exercise books in the blue cupboards a Neauphle-le-Chateau. I have no recollection of having written it."

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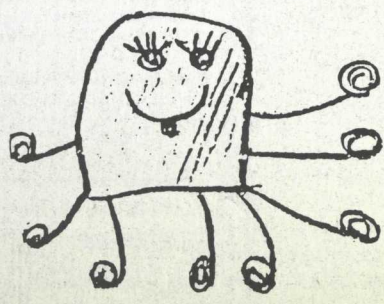
FM 102 Cable 100

## TOP AIRPLAY ALBUMS

|                         |                               |                  |
|-------------------------|-------------------------------|------------------|
| CAMPER VAN BEETHOVEN    | II & III                      | ROUGH TRADE (US) |
| MINISTRY                | Twitch                        | SIRE/WEA         |
| HUSKER DU               | Candy Apple Grey              | WB/WEA           |
| SIOUXSIE & THE BANSHEES | Tinderbox                     | POLYGRAM         |
| DAVID THOMAS            | Monster Walks the Winter Lake | TWINTONE         |
| VIOLENT FEMMES          | The Blind Leading the Naked   | SLASH/WEA        |
| LAURIE ANDERSON         | Home of the Brave             | WB/WEA           |
| CURLEW                  | North America                 | MOERS MUSIC      |
| VARIOUS ARTISTS         | Audio Visual                  | SWEATBOX         |
| EDWARD KA-PEL           | Eyes, China Doll              | PLAY IT AGAIN    |
| KONSTRUKTIVITS          | Glennascaul                   | STERILE          |
| THE CRAMPS              | A Date With Elvis             | BIG BEAT         |
| CHRIS HOUSTON           | Hate Filled Man               | CAUSASIAN        |
| DEATH OF SAMANTHA       | Strungout on Jargon           | HOMESTEAD        |
| THE COSTELLO SHOW       | King of America               | CBS              |
| PHALANX                 | Got Something Good For You    | MOERS MUSIC      |
| ROBERT WYATT            | Old Rottenhat                 | ROUGH TRADE/WEA  |
| THE GO-BETWEENS         | Liberty Belle                 | POLYGRAM         |
| VARIOUS ARTISTS         | Welcome to Dreamland          | CELLULOID        |
| PTOSE                   | Ingobles Limaces              | AYAA             |
| SLOW                    | Against the Glass             | ZULU             |
| L.L. COOL J             | Radio                         | DEF JAM/CBS      |
| SWANS                   | Greed                         | K.422            |
| THE PANDORAS            | Stop Pretending               | RHINO            |
| COLOURBOX               | Colourbox                     | 4AD/POLYGRAM     |

## TOP AIRPLAY SINGLES

|                          |                          |            |
|--------------------------|--------------------------|------------|
| PETER GABRIEL            | Sledgehammer             | WEA        |
| MACATTACK                | The Art of Drums         | BAAD       |
| ART OF NOISE             | Peter Gunn               | MCA        |
| THE WATER WALK           | Far Fields/Seven Statues | **DEMO**   |
| KEVIN ZED                | More/Tea Type            | BEAT       |
| ZAMBONI DRIVERS          | Skating Ghost            | SIGNPOST   |
| SONIC YOUTH              | Flower/Halloween         | HOMESTEAD  |
| THE BEASTIE BOYS         | She's On It/Slow and Low | DEF JAM    |
| HUSKER DU                | Don't Want To Know If... | WEA        |
| THE JESUS AND MARY CHAIN | Some Candy Talking       | NME 7"     |
| THE BOTTOM LINE          | Blood in This Land       | **DEMO**   |
| STUBBORN BLOOD           | Tightrope/Love Fix       | **DEMO**   |
| THE POGUES               | Poguetry In Motion EP    | STIFF/MCA  |
| SHADOWY MEN ON A         |                          |            |
| SHADOWY PLANET           | Our Weapons Are Useless  | SHADOWY    |
| SHOP ASSISTANTS          | Safety Net               | 53RD & 3RD |



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# VINYL VERDICT

54-40

54-40

(WEA)

SINGING IN THE SHOWER OR STROLLING down the street, oblivious to your surroundings, a certain song stuck in your head, sounding over and over. It happens to everybody and because it does this phenomenon has to be regarded as pop music's most basic yardstick of success.

To be perfectly honest, I never expected to find myself humming 54-40 songs while washing the dishes, but it happened. I was staring at a sinkful of greasy water and singing "(Everytime I Look at You) I Go Blind." Heavy irony, but never was housework so enjoyable.

Therein lies the major difference between

regarded as a band to chew gum by, this might give the impression that they have radically altered their sound. I don't want to mislead. Neil Osborne's voice retains the resonant growl that has always characterized the taut, coiled spring tension of 54-40. It's just that now there is so much more.

The warmer, fuller aura of this album is evidence of superior production and the increasing maturity of the band's songwriting talent. Simpler song structures are more fully embellished with guitar and the previously under-utilized Phil Comparelli plays a prominent role as the band appears to have learned how to use two voices effectively. The production is smooth, crisp, uncluttered and clear, and commercial radio programmers, who are always whining about the inferior production quality of local releases, will have to come up with a different excuse for not playing this record.

If nothing else, the new album sounds more "rawk" than anything the band has done before. "Baby Ran" has hit written all over it and the aforementioned "I Go Blind" drives me to pop distraction. There is no doubt in my mind that this album can only serve to win 54-40 a bunch of new fans and enhance their reputation outside Vancouver. The question is how their longtime local fans will react to it? I anticipate a few sellout accusations but I can't fathom any possible justification for them. If the band are to be congratulated for anything it is that they have managed to make a record that can stand beside anything else in North America, a record that reflects a steadily growing and ever-widening appeal yet betrays nary a hint of contrivance. That 54-40 now has major label support is merely just. The foot is in the door. Now is the time to kick it wide open.

—Steve Robertson

## Leon Redbone

### Red To Blue

August Records (US)

LEON'S BACK WITH HIS FIRST ALBUM since 1980 and really, nothing much has

changed. Leon still has the blues, is still a charming anachronism, and, when he puts his mind to it, is still a deft and tasteful guitarist.

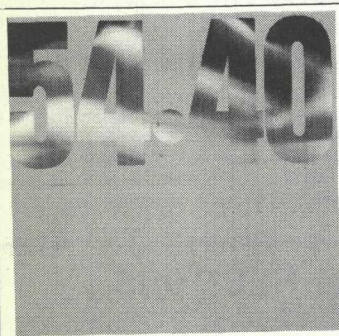
As Hank Williams Jr. remarks on one of *Red To Blue's* opening tracks, Leon sure sounds like he's got a case of the miseries. He's lost at love more times than most people have hot meals, nobody wants him and he's discovered the shock of "Reaching Out For Someone



And Not Finding Anyone There." But if Leon really has the blues it's hard to tell. Redbone's reworking of these Pre-WWII gems is as sharp as his trademark white suit, and as delightfully camp as a flip of the Panama hat. No one will find Leon lacking in character; some may find him lacking soul.

Redbone's approach to his music, most of it drawn from the popular music of the 20's and 30's, is actually refreshing when one considers the grim earnestness that prevailed in, say, the rockabilly revival. Leon is a stubborn anachronism, but he sees the humour of the situation enough not to bore us in his pursuit of authenticity. He's willing to camp it up when the need arises.

Camp or no camp, Redbone is a skilled guitarist. Usually content to provide rhythmic support while the clarinets and trumpets provide brightening accents to the songs, Redbone is still capable of some string-popping virtuosity. On "Whose Honey Are You?" he unleashes a bouncy, playful, almost hilarious solo that gives the song a buoyant charm. And if his slide work on "Diamonds" comes dan-



this album and 54-40's previous work. Most of the earlier stuff is typified by a cold and often terminally obscure introspection that makes for a rather sober and solitary listening experience. There's nothing wrong with that except that I find myself getting restless and fidgety if I listen to *Selection* or even *Set The Fire* all the way through.

Not so with this album. I've listened to it countless times and I still think it's a wonderful record. Why? Because the songs are just so damn catchy. Since 54-40 has never been

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..... Twilight Time



gerously close to palm tree kitsch, well, no one's taking this too seriously anyways.

*Red To Blue* isn't earth-shaking stuff; there is an element of novelty in Redbone's approach, but it makes for fine diverting listening and wonderful accompaniment to the drinking of bathtub gin martinis. And there are times when I can't think of a higher compliment.

—CD

## Wendy O Williams

### *Kommander Of Kaos*

Zebra

**R**EMEMBER THE GIRL IN ELEMENTARY school who used to beat up the boys in the younger grades? Ever wonder what she's doing now? I think I know.

After starring in porn flicks and making her mark in the "punk" scene by chain-sawing guitars in half and blowing up Cadillacs, she's moved onward and become the Kommander of Kaos, the female equivalent of Motorhead's Lemmy Kilmister. At least that's what her "Manager/producer/Songwriter" Rod "Sven-gali" Swenson would have us believe.

The cover of the album leaves little doubt what the listener is about to hear. That is, any record with the singer wearing her hair in a pony tail, bondage gear strapped to her surgically enhanced bod, while crashing a Cadillac (some things never change) through a brick wall, can be counted on to remain within certain parameters. A quick glance at the song titles, "Pedal to the Metal," "Goin' Wild," "Party," "Jailbait" (yes, the Motorhead song), "Bad Girl," etc., etc., shows what good ol' Rod wants

us to think about his little gal, and tends to re-enforce the image created by the cover.

Actually playing the record is a letdown, even with low expectations. The songs adhere to the early '70's Black Sabbath mold, with the odd Eddie Van Halen guitar solo stuck in. It's as though the metal "revival" of the past few years never happened. In short, the songs are uninspired generic rubbish...with the exception of Ms. Williams' spoken word intro to "Ain't None o' Your Business" where she speculates what makes the 'Straights' walk so funny (and here the only attraction is the discovery of her ability to curse).

Wendy's voice isn't all that one would wish to build a star around either. The best thing that could be said about it is that it makes Joe Strummer sound like Mel Torme. Realizing this, Rod's mixed her vocals way down in the

songs, which makes it sound like she recorded the whole thing 30 feet away from the microphone.

The only use for this album, aside from playing it loudly when the landlord comes to collect the rent, would be as a warning for young ladies who insist on bullying the boys. "See what happens to girls who don't behave, dear?"

—PC

## Ryuichi Sakomoto

### *Illustrated Musical Encyclopedia*

Virgin

**I**S THERE SUCH A THING AS EXPERIMENTAL pop? If there is, Ryuichi Sakomoto's latest solo work could be regarded as an example; it toys with technology, and hints at

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East-West synthesis; at its best, however, the grandly titled *Illustrated Musical Encyclopedia* is merely a demonstration of Sakamoto's ability to create pleasing, well-crafted—and harmless—pop songs.

The album starts weakly with "Field Work." Thomas Dolby provided vocals, although the seemingly pointless lyrics are Sakamoto's. Musically, nothing new is done here; Sakamoto employs a Fairlight, but all that comes out is the same sound we heard on 1984's *Art of Noise* and, before that, on Slava Tsukerman's intense *Liquid Sky* soundtrack.

Fortunately, the rest of side one is much better. The three remaining tracks, all instrumentals, are excellent daydream material, ideal for background music for your next tea party.

Side two starts off on a formula pop note, complete with breathy vocals, but then moves on to much more interesting material, most of it instrumental. Fans of Sakamoto's earlier album, *Left Handed Dream*, might be disappointed by the lack of dance tunes, but on the whole, the instrumental work on *Encyclopedia* makes for a more varied album.

If you are looking for an insight into Japan or Japanese culture, go see *Ran* or something; don't buy Ryuichi Sakamoto albums. His songs, as a rule, deal with Western themes, played in Western modes. If, on the other hand, you'd like something conducive to slipping your brain into neutral, and not having to think about Expo, nuclear clouds or Bill Bennett for an hour or so, this record may be just what you need.

—Terry Walker

## Laurie Anderson

### *Home of the Brave* (Soundtrack)

WEA

NOT TOO LONG AGO, I FLIPPED ON *Saturday Night Live* to see guest artist Laurie Anderson. Figuring this appearance must mean a new album, I was eager to see what she was up to, but her first set was so disappointing I switched channels.

There is something going wrong here. In the past a perfect marriage existed between the lyrics and music in Ms. Anderson's compositions. Detached intellectualism existed in a rarified atmosphere ("Let  $x = x$ "); more inciting sentiments were given jarring accompaniment ("Example #22"). The two tendencies evened out in *Mr. Heartbreak*, one of the most successful "theme" albums. But the lyrics on this record are just not in the same class. They range from the undecipherable ("my guess is that a pineapple is more macho than a knife") to the banal ("every time I see an iceberg, it reminds me of you"). Where's the old Anderson wit?

Maybe her lack of direction is a concern to her as well. She continues to recycle old material. *Home of the Brave* contains a new version of "Language is a Virus," and there are quotes from "Mr. Heartbreak." In spite of all this, the record is not a total loss. "Late Show" is great, and "White Lily" has the same pondering quality of *Big Science*, but would I lay down cold hard cash for it? No. The night I changed channels on her, I wound up watching *The Mummy* with Boris Karloff. I got the better of the deal.

—Ken Jackson

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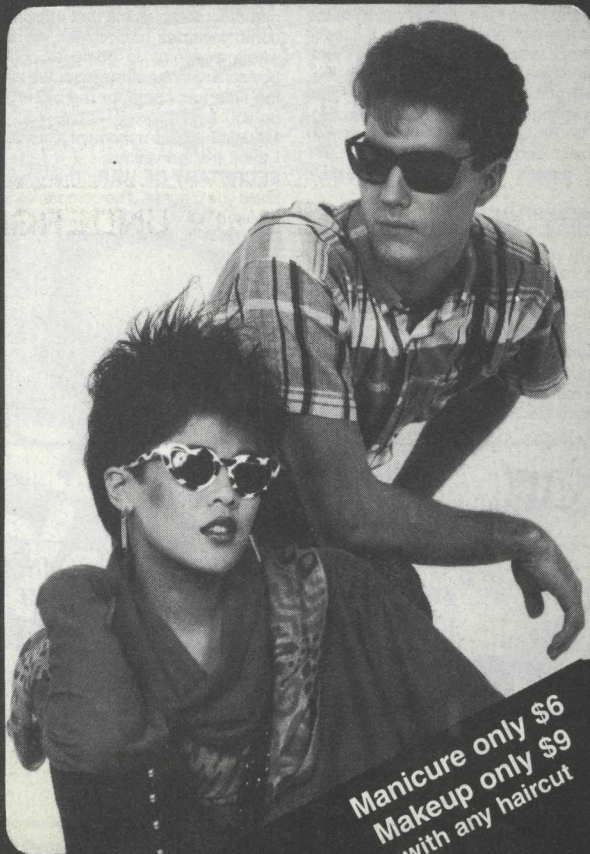
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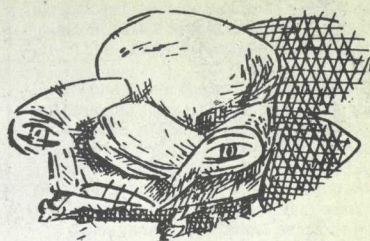
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# ARMCHAIR EYE



Where Bill Mullan views the  
Third World War in prime time.

*SOUND of a phone ringing. It rings three times, then is picked up.*

**MAGGIE THATCHER:** Prime Minister's office. Prime Minister speaking.

**SECRETARY OF WAR:** Greetings, this is the Secretary of War at the State Department of the United States. We have a problem. The companies want something done about this sluggish world economic situation. Profits have been running a little thin lately, and we need to stimulate some growth. Now, we know there's an alarmingly high number of young people roaming around in your country with nothing better to do than stir up trouble for the police and damage private property. It doesn't look like they'll ever get a job. We think it's time we did something constructive with these people. We've got millions of them here, too. They're crawling all over. The companies suggest we all sit down, have a serious get-together and start another war.

**MAGGIE** begins to groan in orgasmic pleasure.

**SECRETARY OF WAR:** The President? He loves the idea. All those missiles streaming overhead to and fro. Napalm. People running down the road, skin on fire. The Kremlin? They've been itching for the real thing for years. Hell, Afghanistan's no fun. So, what do you say? We don't even have to win this war. We just want to cut down on some of this excess population. So just start up a draft and call up as many of those young people as you can get your hands on. We'll do the same.

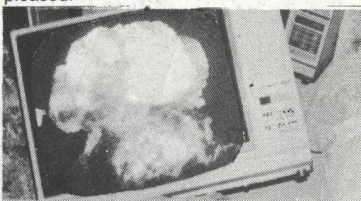
**MAGGIE's** pleasure has grown more intense. **SECRETARY OF WAR:** We can make this war so big. The more people we kill in this war, the more the economy will prosper. We can get rid of practically everybody in your dole queues if we plan this right, and take every loafer on welfare right off our computer rolls. Don't worry about those anti-war demonstrators. Just pump up your heroin supply. It's easy. We got our college kids so interested in beer, they don't even care that we've started manufacturing germ bombs again.

**MAGGIE** is quite shamefully out of control now.

**SECRETARY:** Look, war is money. The arms manufacturers tell me that unless we get our bomb factories back to full production, the whole economy is going to collapse. The Soviets are in the same boat. We all agree that the time has come for the big one. So what do you say?

**MAGGIE:** (Takes a moment to contain herself.) I think it's marvellous.

**SECRETARY OF WAR:** That's excellent, we knew you'd agree. The companies will be very pleased.



**T**HE PRECEDING ARE NOT my words. They're a slightly edited transcript of the conversation that takes place over the music in Dead Kennedy's "Kinky Sex Makes the World Go Round" (from the *Wargasm* compilation album, released in 1983). I happened to hear it again for the first time in at least a year just two nights after the Americans bombed Libya. The TV was on, too (with the sound off), to an all-night news show. The first really juicy footage was just beginning to roll in, and there was still a lot of confusion as to what was really going on.

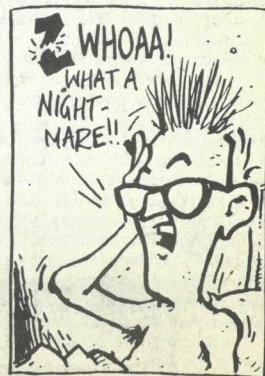
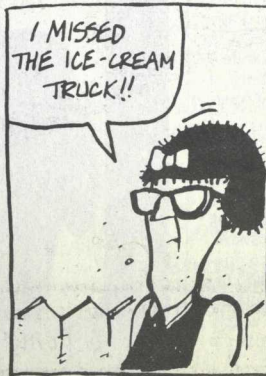
And it struck me suddenly that it had finally begun: *The Third World War*. Not the war itself necessarily (you could argue that started in Korea 25 years ago); but the TV series. A prime serial along the lines of *Hill Street Blues* crossed with *The Vietnam War* crossed with *Monday Night Football* crossed with *The Six O'Clock News*; with a cast composed entirely of real people (including an ex-actor or two); a virtually unlimited special effects budget; and a plot so complex and compelling that it demands the combined resources of all the world's media to adequately cover it.

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Let's not talk about how it might end.

—Bill Mullan

**NANCY! T!**







JUNE

| MONDAY      | TUESDAY                                  | WEDNESDAY          | THURSDAY            | FRIDAY             | SATURDAY |
|-------------|------------------------------------------|--------------------|---------------------|--------------------|----------|
| 1 THE PRIDE | 2 AL HARLOW and TREES                    | 3                  | 4 ROMANIAN BROTHERS | 5                  | 6        |
| 7 SLOW      | 8 GREEN RIVER                            | 9 CAMMA with JONES | 10                  | 11 Beverly Sisters | 12       |
| 13          | 14 The Jazzmanian Devils                 | 15                 | 16 ROCKING FOOLS    | 17                 | 18       |
| 19          | 20 THE DUMAURIER JAZZ and BLUES FESTIVAL | 21                 | 22                  | 23                 | 24       |
| 25          | 26 THE WINGNUTS                          | 27                 | 28                  | 29                 | 30       |

HAPPY HOUR 7:30 - 9:00

It's your lucky SUNDAY

OPEN 7-12 P.M.  
Sunday

special events

JUNE 23rd. - 28th.

THE DUMAURIER JAZZ AND BLUES FESTIVAL  
23rd. TIM BERNE FROM N.Y.  
24 - 25 KAREN YOUNG AND MICHEL DONATO FROM MONTREAL  
26 - 28 COLIN JAMES

- 1st. THE PRIDE
- 8th. THE UNDERTAKING DADDIES
- 15th. AMANDA HUGHES
- 22nd. THE ROCKING FOOLS
- 29th. THE HORNETS

THE SAVOY NIGHTCLUB 6 Powell St., Gastown, Vancouver, 687-0418



# PORTABLE CITY

**Fantastic Akai Portable Component System  
w/Built-In Graphic Equalizer!**

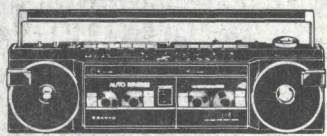


**AKAI**

**148<sup>00</sup>**

P2 15 Features: free angle 4 speaker  
3 dimensional speaker system • 3 band graphic  
eq • dual voltage auto • metal tape  
• 2 year warranty

**Slim-Line, Auto-Reverse, High Speed Dubbing  
& Fantastic Sound! This One Has It All!**



**SANYO**

**199<sup>00</sup>**

MW 770 Features: dual voltage • auto reverse  
• high power • high speed dubbing  
• synchronized dubbing • continuous play  
• automatic music search & more

**The Sound Will Take Your Breath Away!**



**AIWA**

**299<sup>00</sup>**

CA 30 Features: 5 band graphic equalizer  
• 36 watts • detachable 2-way speakers, soft  
touch controls • make mixing • music sensor  
• dubby & more

## KELLY'S HAS IT ALL... QUALITY, SELECTION & PRICE

**AM/FM Auto-Reverse Dolby  
Cassette Recorder!**



**AIWA**

**288<sup>00</sup>**

HSJ 70 does it all  
• records with stereo  
mix • dubby • auto  
reverse • music  
search • case  
• deluxe  
headphones!

**New Low Price On AM/FM Auto-  
Reverse Cassette Player w/Dolby**



**SANYO**

**99<sup>00</sup>**

X-190 Features:  
dolby • auto reverse  
• auto-ctrl • am/fm  
radio • with-travel  
phones • ultra  
compact

**New Look Price! Fantastic 'Add-  
On' Personal Portable Speakers**



**CITIZEN**

**19<sup>00</sup>**

Make your personal portable a  
social partner with these  
great sounding add on  
speakers • built-in amplifier

**Auto Reverse Cassette Player  
w/Charger & Batteries Included!**



**CITIZEN**

**78<sup>00</sup>**

MGP 26 Features: auto-  
reverse • auto-ctrl • auto-stop  
• rechargeable batteries  
& charger • ac adaptor • foot  
clip & deluxe earphones

**Fantastic 6-Speaker AM/FM  
Cassette Recorder**



**CITIZEN**

**69<sup>00</sup>**

JTR 1460 Features: 6 speakers  
• cube design • am/fm stereo  
• tone control • auto-stop  
• auto-ctrl • more

**10" AC/DC Colour T.V.  
Perfect For The Camper, R.V. or Boat**



**Emerson**

**399<sup>00</sup>**

EC 11W Features:  
auto operation  
• soft cords included  
• audio-video input  
output jack • 12  
position electronic  
tuner • external  
aerial input &  
more • a great set!

**Fabulous Sound From This  
Big Sound 6-Speaker Blaster**



D 8347 Features: am/fm radio • soft  
touch cassette • built-in eq  
• 6 speakers • high power amp  
• dual voltage auto stop • pause  
• metal & more

**168<sup>00</sup>**

**AM/FM High Speed Dubbing Cassette  
w/6 Speakers & Built-In 5 Band Equalizer**



**CITIZEN**

**128<sup>00</sup>**

VTR 1332 Features: high speed  
dubbing • continuous play  
• 6 speakers • 5 band eq • detachable  
speakers • auto stop • built-in  
mixer & more

**New Auto-Reverse Cassette Player  
w/Remote Control & Built-In Equalizer**



**AIWA**

**249<sup>00</sup>**

HSG 08 Features: unique  
remote controller • 5 band eq  
• dolby • auto reverse • soft  
touch controls • music search  
• auto-ctrl • deluxe case  
& earphones

# KELLY'S

**DOWNTOWN VANCOUVER:**  
810 Granville (at Robson) 682-5221  
(Open Sundays Noon - 5 PM)

**VANCOUVER:**  
Oakridge Shopping Centre 261-0258  
(Open Sundays 11 A.M. - 5 P.M.)

**RICHMOND:**  
Lansdowne Park Shopping Centre 278-3041  
(Open Sundays 11 A.M. - 5 P.M.)

